PROD. NO: 1914

ABC TELEVISION LIMITED,
TEDDINGTON LOCK,
TEDDINGTON,
MIDDLESEX.

VTR/ABC/7589

C A M E R A S C R I P T

CALLAN

'THE LAND OF LIGHT AND PEACE'

by

JAMES MITCHELL

Designed by

MIKE HALL

Associate Producer

JOHN KERSHAW

Producer

REGINAL COLLIN

Directed by

PIERS HAGGARD

STUDIO L, TEDDINGTON

CAMERA REHEARSAL:	Wednesday, 8th May, 1968.	10.30-21.00
VTR:	Thursday, 9th May, 1968.	17.00-19.00

RUNNING TIME: 46.25 + 1 commercial break

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CALLAN 'THE LAND OF LIGHT AND PEACE' (1914)

CAST

Callan	EDWARD WOODWARD	Det. Sget. Lynn	BRUCE PURCHASE
Hunter	DEREK BOND	Geoffrey Gleeson	ALAN CULLEN
Meres	ANTHONY VALENTINE	Sir Bruce Ingoe	JOHN BARRARD
Jane Ellis	AVRIL ELGAR	Markinch	IAN COOPER
Miss Hogg	BETTY MARSDEN	Secretary	ROBIN LLOYD
Det. Insp. Charwood	WENSLEY PITHEY	Hunter's Secretary	LISA LANGDON

Members of seance: Lisa Doran, Cathleen Heath, Rex Rashley

EXTRAS: 8/5/68 10.30 a.m.

Seance: Peta Collins, Mary Warden, Iris Fry, Harry Douglas.
Waitress: June Turner. Lorry Drivers doubling as Policemen: Derek Chafer, John James. Lorry Driver: Ali Hassan

9/5/68 10.00 a.m.

As above + Secretary: Kelly Grant

Floor Manager	HARRY LOCK	Tech. Sup.	PETER KEW
Stage Manager	SHIRLEY CLEGHORN	Lighting	KEN BROWN
P.A.	ANNE SUMMERTON	Cameras	DICKIE JACKMAN
P.A. Timer		Sound	MIKE PONTIN
Wardrobe Sup.	GILLIAN GRIMES	Vision Mixer	NIGEL EVANS
Make-Up Sup.	CAROLE BRIGHT	Racks	JIM FERGUS SMITH
Graphics	IAN KESTLE	Grams	MIKE FAIRBURN
Call Boy	RICHARD MERVYN		

SCHEDULE

Wednesday 8 May	Camera Rehearsal	10.30 - 13.00
	Lunch Break	13.00 - 14.00
	Camera Rehearsal	14.00 - 18.00
	Supper Break	18.00 - 19.00
	Camera Rehearsal	19.00 - 21.00
Thursday 9 May	Camera Rehearsal	10.00 - 12.15
	Line Up, Make Up Notes	12.15 - 12.45
	Lunch Break	12.45 - 13.45
	Line Up, Make Up cont.	13.45 - 14.00
	Dress Rehearsal	14.00 - 16.00
	Tea Break & Notes	16.00 - 16.30
	Line Up	16.30 - 17.00
	VTR	17.00 - 19.00
	Tech. clear	19.00 - 19.15
	Supper Break	19.15 - 20.15

Cam. 1 Turner Arm
Cam. 2 Pedestal
Cam. 3 Pedestal
Cam. 4 Mole Crane
Cam. 5 Pedestal + zoom
Cam. 6 Pedestal + zoom

3 booms, 1 mini-boom, 1 fishpole, 1 neck mic.

Prac. phones Callan's Room/Hunter's office
" " Miss Hogg's house/Hunter's office

Prac. intercoms Secretary's Office/Hunter's office
" " Sir Bruce's Office/Secretary's office

SCENE	PAGE	SHOTS	TIME	SET	CAMERAS	SOUND	CHARACTERS
1.	1	1	EVENING	EXT. CINEMA	5A	A.1	HOGG JANE CALLAN GLEESON EXTRAS
2.	1-5	2-20	EVENING	INT. CINEMA	1A,B 3A 2A 6A,B 5B	A.1 NECK MIC. SLUNG	AS ABOVE
		T A P E	R U N	)- ARTIST REPOS.			
3.	6-8	21	EVENING	INT. HUNTER'S OUTER OFFICE	1C	B.1	HUNTER MERES CALLAN
		T A P E	R U N	)- ARTISTS REPOS.			
4.	8-11	22-24	DAY	INT. SAFE SHOWROOM (INNER OFFICE)	2B 3B 2C	A.2 C.1	MERES CALLAN MARKINCH
		T A P E	S T O P	)- ROLL BACK & MIX			
5.	12-13	25-28	NIGHT	INT. GLEESON'S ROOM	1D 3C	B.2 C.2	CALLAN MERES GLEESON
		T A P E	R U N	)- CAMERA REPOS. CLOSE SWINGER, SET FURNITURE			
5 CONT.	14-15	29-35	A/B	A/B	1B 3C	B.2 C.2	AS BEFORE
6.	15-17	36-41	NIGHT	INT. MISS HOGG'S	2D,E 3D	A.3	MISS HOGG JANE
7.	17-19	42-	NIGHT	INT. HUNTER'S INNER OFFICE	1E	B.3	HUNTER CALLAN
8.	19-24	43	NIGHT	INT. GLEESON'S ROOM	4C	C.2 B.2	CHARWOOD LYNN GLEESON EXTRAS JANE
		E N D	O F	A C T O N E			
9.	25-27	44-54	DAY	INT. MISS HOGG'S	2D 1F	C.3	MISS HOGG MERES
10.	27	55	DAY	INT. HUNTER'S OUTER OFFICE	3E	B.1	HUNTER SECRETARY
		T A P E	R U N	)-			

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SCENE	PAGE	SHOTS	TIME	SET	CAMERAS	SOUND	CHARACTERS
11.	28-29	56-62	DAY	INT. CINEMA	4D 3F 2A 6C	A.1 NECK MIC MINI	MISS HOGG JANE GLEESON(C/WAY) CALLAN EXTRAS
		T A P E	R U N)-	ARTISTS REPOS.			
12.	30-	63	DAY	EXT. TEASHOP STEPS	5A	F/POLE	EXTRAS CALLAN JANE CHARWOOD
13.	30	64	DAY	INT. TEASHOP PASSAGE	2F	F/POLE	CALLAN JANE CHARWOOD
14.	30-33	65-68	DAY	INT. TEASHOP	3G 1G	C.4	CHARWOOD JANE CALLAN EXTRAS
		T A P E	R U N)-	ARTIST & CAMERA REPOS.			
15.	33-35	69-	NIGHT	INT. HUNTER'S OFFICE (OUTER)	1C	B.1	HUNTER CALLAN
16.	35-39	70-90	DAY	INT. CALLAN'S ROOM	1H 2G	C.5	CALLAN CHARWOOD
		T A P E	R U N)-	CAMERA REPOS.			
17.	40	91	DAY	INT. HUNTER'S OFFICE (INNER)	3H	B3	HUNTER MERES(V/O)
18.	40	92	DAY	INT. MISS HOGG'S	2E	A.3 T	MERES HUNTER(V/O) MISS HOGG
19.	40-43	93-108	DAY	INT. HUNTER'S OFFICE (INNER)	1J 3H 2H	D.3 C.6	HUNTER SECRETARY (V/O) CALLAN
			E N D	O F A C T T W O			
20.	44-45	109	DAY	INT. GLEESON'S ROOM	1D	C.2	LYNN CHARWOOD
21.	45	110	EVENING	EXT. TEASHOP	2F 5A 1K	F/POLE SLUNG MINI	JANE CALLAN
		T A P E	R U N)-	ARTISTS REPOS.			
22.	46	114	EVENING	EXT. CINEMA	5A	A.1	JANE CALLAN

CONT./

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SCENE	PAGE	SHOTS	TIME	SET	CAMERAS	SOUND	CHARACTERS
23.	46-50	115-123	EVENING	INT. CINEMA	4E 6C 5C	A.1 MINI	CALLAN JANE
		T A P E	R U N)-	MOLE INTO POS.			
23 CONT.	50-52	124-135	A/B	A/B	4E 3A 5B 6B	A.1 MINI	AS BEFORE
24.	52-56	136-150	EVENING	INT. SIR BRUCE'S	1L 3J	C.7 B.4	SIR BRUCE HUNTER SECRETARY EXTRA
25.	56-58	151-174	EVENING	INT. CALLAN'S ROOM	2G 3K 1M	F/POLE C.5	CALLAN CHARWOOD
			CREDITS IN SCANNER				

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1. F/U 5A

LOW ANGLE POSTERS.

ON Q PAN R. SLOWLY to see cinema frontage.

PUSH IN, PANNING L. & ELEVATING to see singers

1. EXT. CINEMA - EVENING

BOOM A.1 NECK MIC. FOR MISS HOGG

F/X LIGHT TRAFFIC

CONGREGATION:

Oh land of peace, oh land of light,

Oh resting place of all,

May yet thy spirit glow be bright,

And loud thy voices call.

2. 1A-B

C.S. COLLECTION BAG

PAN UP to see row of singers, Callan centre, Gleeson L.F/GD.

CRAB R. with Gleeson to see front row.

CONTINUE R. to find Miss Hogg R.F/GD. (Pos.B)

TIGHTEN as Group sits

2. INT. CINEMA - EVENING

BOOM A.1 NECK MIC. FOR MISS HOGG

Oh spirit friends, remain our guide,

Through all this world's mischance,

Till we live on the other side,

In one eternal Trance.

5 TO B - KIOSK

HOGG: Bannerjee is here. And with him the fair maiden whom you know. We are ready to speak if you will hear and believe. Do you believe?

ON Q PUSH IN to 3-S Jane/Callan/Gleeson

ALL: Yes.

HOGG: Do you truly believe?

3. 3A

M.C.U. HOGG

ALL: Yes, truly.

HOGG: Annie will speak.

(PAUSE)

4. 1B

2-S JANE/CALLAN

Coming to Cam. 3 Shot 5

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JANE: Annie, have you a message for us? You have no pain now. Tell us of your happiness.

5. 3A
M.C.U. HOGG

HOGG: Annie is young and shy. Her message she is whispering to me. She says, there is one among you who lives alone -

6. 2A
PROFILE GROUP SHOT of 2nd row.
GO R. to profile shot front row, JANE L.F/GD.

who must be jolly sure to take care of health in near future.

JANE: Can she say which one of us? ... Annie?

7. 3A (12")
C.U. HOGG

HOGG: Georgey porgy pudding and pie, Kissed the girls and made them cry.

8. 1B
C.U. JANE

9. 2A
M.C.U. HOGG

JANE: Annie, tell us more.

/3 TO B - SAFE SHOWROOM/ /ROUND FIRELINE OUTSIDE/ /CINEMA SET/

ON Q PULL BACK to O/S 2-S Jane/Hogg

/SET IN FGR. STEPS/

HOGG: Do not pursue her madam. Your guides now go to the next valley, where the spirits walk in white robes. The peace of RhadaKrishna be upon you.

SOUND FADE DOWN NECK MIC.

Well? I see they didn't have a lot to say. Was there a message?

10. 1B
3-S JANE/CALLAN/GLEESON then PULL BACK QUICKLY

JANE: Annie tried to speak to us again, but Mr. Bannerjee had to speak for her.

11. 2A
M.C.U. HOGG

/CAM. 1 TO C - HUNTER'S OFFICE/

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PAN her rise

HOGG: Oh, well, so long as there was something. Perhaps next time she will find courage. Jane dear, why don't you make the tea, then we can all have a nice chat about it?

12. 6A
W.S. GROUP, HOGG BOTTOM R.fr.
Jane/Extra X F/GD & up steps
Gleeson comes to Hogg

F/X LIGHT CHAT

Geoffrey.

13. 2A
2-S GLEESON/HOGG, FAV. HOGG

Have you the spirit dues?

GLEESON: Here we are Miss Hogg.

HOGG: Not so many friends this evening. Perhaps Annie is getting a little difficult for them.

14. 6A
3-S CALLAN F/GD./ GLEESON/HOGG

GLEESON: Surely not - she is very precious to me.

HOGG: Hmm. I think they had more benefit when Black Bull controlled me.

15. 2A (As Callan goes)
C.U. HOGG

Perhaps he will honour us again soon.

16. 5B
C.S. CUPS
PAN them up, LOOSENING to 2-S Callan/Jane, tea urn L.F/GD.

CALLAN: Are you having one?

SLUNC MIC. FOR GLEESON/CALLAN

HANE: Thank you, Mr. Tucker.

SLU

CALLAN: My pleasure. Splendid little canteen you've got there.

JANE: Yes, my own little department.

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LET Gleeson enter centre fr. to 3-S Callan/Gleeson/Jane

GLEESON: How did you find it?

CALLAN: Edifying. Very edifying. Wonderful the thought of all that happiness over there - eh, Mr. Gleeson.

GLEESON: 'The land of light and peace'. It's very different from the one on this side, Mr. Tucker.

17. 6B
M.C.U. JANE & SUGAR JAR thru' door

JANE: That's only because we let it be different. We don't try to make our world like theirs. Not even when they try to help us.

18. 5B
2-S CALLAN/GLEESON

CALLAN: Mind you, we could have done with a little more help today, I thought ...

19. 6B
A/B

JANE: It's probably my fault. I should have been more patient.

LET Hogg in L.F/GD. thru' door, LOOSEN to 2-S Hogg/Jane

PAN Hogg L. to 3-S Callan/Gleeson/Hogg

HOGG: Don't reproach yourself, Jane. We all did our best. Dear Mr. Bannerjee. What a helpful man he is. This is your third visit I believe Mr. Tucker.

CALLAN: Yes, it is.

HOGG: Well, then, you know Bannerjee passed over in the Indian Mutiny. At the hands of English soldiers I regret to say. But he bears us no malice.

LET Hogg out R., TIGHTEN to 2-S Callan/Gleeson

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GLEESON: I wish I had known Annie in the flesh. She must have been a beautiful child. Tragic./

20. 5B
C.S. BISCUIT.

ZOOM BACK ON Q to TIGHT 4-S Hogg L.F/GD./ Callan/Gleeson/Jane

HOGG: Still, we did get our message.

JANE: Someone who is alone must take care of their health in the near future.

GLEESON: He didn't say whether she meant a man or a woman.

JANE: You and I live alone, Geoffrey.

GLEESON: Not for long my dear.

ON Q ZOOM IN to C.U. Callan

HOGG: What about you, Mr. Tucker?

FADE TO BLACK

/TAPE RUN - CALLAN REPOS. TO HUNTER'S OFFICE/

CAM. 2 TO B - SAFE SHOWROOM
CAM. 3 TO B - " "

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F/U
21. 1C

(Cameraman L. of arm)
C.S. GLOBE

LOOSEN to see Hunter & floor behind.

Meres feet enter

PAN UP to 2-S Meres/ Hunter

Meres comes to L.F/GD.

P.B. as Meres Xs R. to sit F/GD., SEE him sit.

Callan enters centre B/GD.

TIGHTEN to LOW ANGLE 2-S Hunter/Callan, globe L.F/GD.

3. INT. HUNTER'S OFFICE - EVENING BOOM B.1

HUNTER: Any success?

MERES: Not with Miss Ellis.

HUNTER: How cautious women are!

MERES: But there's a safe in Gleeson's flat, sir.

HUNTER: Safe?

MERES: An old one sir.

HUNTER: But what on earth does an obscure clerk in the Ministry of Defence want with a safe, I wonder?

MERES: Must have something to hide.

(KNOCK)

HUNTER: Yes?

And how's the other world, Callan?

CALLAN: Got a message today. Somebody who lives alone has to look after his health.

MERES: Do take care then old boy.

HUNTER: So the medium performed?

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CALLAN: You bet. It's a very good act. She runs a Bentley and has a ten roomed house in St. John's Wood.

HUNTER: Does she indeed?

Callan sits, PAN R. & P.B. to INC. Meres R.F/GD., making 2-S Callan/Meres with desk lamp

CALLAN: Do we turn her place over?

HUNTER: Not for the moment. Our problem is a leakage of Defence Secrets. It's Gleeson and Miss Ellis who work at the Ministry, not your Miss Hogg. Meres has already been to Gleeson's. Apparently he's got a safe.

CALLAN: What kind?

MERES: Thurlow - looks ancient, but quite solid. 'Bout 2' square.

CALLAN: You want it done, sir?

HUNTER: Definitely.

CALLAN: I can't cut it open or blow it?

HUNTER: God, no!

CALLAN: What is it? Combination lock? Key lock?

MERES: Key lock.

CALLAN: Well, I can't just pick it unless it's an antique.

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MERES: About your age.

HUNTER: What about your contacts?

CALLAN: Yes, he's - er - visiting. I don't think he'll be out for another ten days. There is another way but I'd have to see the plans. If I could get a drawing of the door it would be simple.

Callan sits fwd., MAKE 3-S Hunter/ Callan/Meres, globe L.fr.

/PROSP: STRIKE GLOBE FOR/ /CAMERA MOVEMENT/

HUNTER: Good, well get moving.

Meres rises, LET him out & PUSH IN to M.C.U. Callan

CALLAN: We'll need a letter, sir. Thurlows of Threadneedle Street. don't usually open their files to people like me.

FADE TO BLACK

/TAPE RUN - ARTISTS REPOS. TO SAFE SHOWROOM/

CAM. 1 TO D - GLEESON'S ROOM

F/U
22. 2B (+ tracker please)

C.S. MERE'S HAND on safe handle

4. INT. SAFE SHOWROOM - DAY

F/X TRAFFIC
BOOM A.2
BOOM C.1

PULL OUT to M.C.U. Meres, going back & L. with him to 2-S Callan/Markinch, fav. Markinch

MARKINCH: Well, Mr. Callan, it's an unusual request, and without the letter, I can tell you ... But with a matter of national security - security is our job. Our reputation is unrivalled.

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CALLAN: Oh I know Mr. Markinch.

PAN Markinch L. X Callan & GO R. with Callan to O/S 3-S Markinch/Meres/Callan

MARKINCH: Now I presume, if it's an old safe, it doesn't resemble any of these.

MERES: No, not at all.

MARKINCH: Hmm, just as well. The modern Thurlow is well nigh impregnable - unless, of course, you intended to use a thermic lance.

Callan turns into fr., FIND Meres R.B/GD. & CRAB R. with them, holding 2-S

CALLAN: No, nothing like that.

MERES: It was smaller - the hinges were different - and the lock was in the centre.

LET Markinch in centre B/GD to 3-S Callan F/GD./ Markinch/Meres

MARKINCH: Always in the centre, locks, actually. Was it a square corner model?

MERES: Come again.

MARKINCH: Were the edges squared, or round and welded like this.

MERES: Oh, square and the name-plate was here.

MARKINCH: I know the one. If you'd like to come this way ... I've had the drawings of the most probable types brought up in readiness.

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They go L., PAN them & PUSH IN QUICKLY to follow them, HOLDING Meres R.fr.

PUSH IN ondoor & thru' it to 2-S Markinch/ Callan

(INNER OFFICE)

F/X LOSE TRAFFIC

/SCENES: STING PILLAR FLOATER/
/& STRIKE FLAT BY DOOR/

MARKINCH CONT: We'll be more private here.

CALLAN: I don't mind.

MARKINCH: I do. What you are going to see now are closely guarded professional secrets./

23. 3B
C.S. FILE

PAN it up to see Meres/Callan behind

24. 2C (As Callan hands it to Meres)
LOOSE SHOT ILLUSTRATION & MERES R.

PAN it DOWN to table, FIND Callan L.fr.

MERES: That's it.

CALLAN: Good. Can I see the drawings.

MARKINCH: Here they are. It's many years since ...

CALLAN: Have you some paper, unlined?

DEPRESS to see Markinch's hands top of fr.

MARKINCH: Let me see.

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CALLAN: Yes, I remember, it's a technique you can't use now - but it works well with these old safes. What you do is, you drill a hole just here, you knock out the bolt stump and the horizontal strapping slides back like magic. Have you got the detailled measurements?

ON Q PAN UP to M.C.U. Markinch.

PAN his sit to 3-S Callan/Markinch/Meres

MARKINCH: All here Mr. Callan.

CALLAN: I want the exact distance of the bolt stump from the top and side of the door. Outside measurements.

ON Q, PUSH IN on Callan's drawing

MARKINCH: Er - $8\frac{1}{2}$ inches inside, add on $\frac{7}{8}$ to allow for bevel, is - from the side -

MERES: $9\frac{3}{8}$.

MARKINCH: And, um ... $11\frac{1}{4}$, no $\frac{1}{8}$th, from the top.

CALLAN: Ta.

FADE TO BLACK

/STOP TAPE - ROLL BACK & MIX/

CAM. 2 TO D - MISS HOGG'S
CAM. 3 TO C - GLEESON'S ROOM

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/SCENES: BOTH SWINGERS OPEN/
/LIGHTING: TORCH EFFECT/
/CAM. 1 IN POS. D - UNDER 3's CABLE/
/DURING SCENE BRING MOLE TO 4B STORAGE POSITION/

F/U
VTR

MIX
25. 1D (Under 3's cable)
(35° cameraman R. of arm)

C.S. DRILL in safe.

ON Q, PULL OUT to see torch.

Callan puts drill down, LOOSEN & GO L. to make 2-S Meres/Callan, fav. Callan

He drills again, PUSH IN on drill.

INC. Callan's head R.fr. torch L.fr. for hammering

Callan opens safe door

LET Callan out R., Meres in L. with camera

LET Meres X fr.R.

PUSH IN on envelopes & pills
GO L. to make DEEP 2-S Meres/Callan

/SET IN ARMCHAIR. CLOSE/
/SWINGER BY FIREPLACE/

ELEVATE as Callan stands to shoot over top of safe 2-S Meres/Callan, cashbox F/GD.

5. INT. GLEESON'S ROOM - NIGHT

BOOM B.2
BOOM C.2
F/X DRILL IN METAL

CALLAN: Keep the torch still. It's tough stuff. We've already been through two bits.

Gotcher!

Punch. Hammer

Get your camera.

MERES TAKES PHOTOGRAPH

CALLAN: Theatre programmes ... assorted envelopes ... pills ...

MERES: In the safe?

CALLAN: That's it. If there's any microfilm it must be in here.

MERES: Somebody's coming.

Coming to Cam. 3 Shot 26

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CALLAN: You said he went to the pictures!

GO R. SLIGHTLY to HOLD 2-S as Meres goes L. to door

MERES: He did. I followed him in.

F/X FOOTSTEPS

MERES MAKES SIGN.

CALLAN: All right, but mind what you're doing!

PAN Callan R. to chair in C.M.S., FOLLOW his business

26. 3C (OnL. of Cam.1)
C.U. MERES at door

MERES LISTENS

27. 1
A/B CALLAN.
FOLLOW him as he crouches behind table

28. 3C
M.C.U. MERES.
He comes to F/GD. in profile, door opens.
PAN Gleeson into room.
LET Meres in L.
Meres hits him & catches him.
Callan looks over table top, O/S 3-S Meres/ Gleeson/Callan

FADE TO BLACK

/TAPE RUN/

CLOSE L.H. SWINGER
STRIKE F/GD. PIECE
SET IN FURNITURE
CAMERA 1 TO POS. B

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29. 1D

VERY LOW 3-S MERES & GLEESON L.B/GD./CALLAN R.F/GD.

MERES: Gentle enough for you?

Callan rises out of fr. PUSH IN on thread caught on table, SEE Meres/Gleeson B/GD.

CALLAN: Fine. Put him down.

Cashbox is put on table, torch shines on it.

Money, money, money.

/LIGHTING: TORCH EFFECT/

MERES: It must be here somewhere.

PAN UP & ELEVATE to 2-S Callan/Meres.

LET Callan X out fr.R., HOLD on Meres

CALLAN: Let's have another look at the stuff./

30. 3C

C.M.S. CALLAN at chair

Could be anywhere. We'd better take all this stuff.

31. 1

HE BEGINS TO PACK BAG./

M.C.U. MERES.

PAN him R., he walks round table & comes to M.C.U.

MERES: He's extraordinarily careful - if Hunter's right. All his books are on painting or spiritualism. Not even a little red book./

32. 3C

A/B CALLAN, business

33. 1

CALLAN: Somebody trained him well./

A/B MERES.

PAN him L. to TIGHT O/S shot Gleeson on floor

MERES: I do hope so. I'd hate to waste my time on a weird little clerk with religious mania.

LET Callan in L. fr. to 3-S Callan/Gleeson/ Meres F/GD.

CALLAN: How are you mate?

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LET Meres out R.

PUSH IN QUICKLY to Callan/Gleeson

MERES: Let's go.

CALLAN: Shut the door. Bring the torch over here.

34. 3C
M.C.U. MERES at door

MERES: There's no time to play Florence Nightingale.

35. 1
A/B.

CALLAN: You heard me. Bring the torch.

LET Meres in R.

You've croaked him.

/3 TO D - MISS HOGG'S/

MERES: I can't have done.

CALLAN: He's dead.

MERES: But how on earch ...

CALLAN: Those pills - he must have had a bad heart.

MERES: What a bloody nuisance.

CALLAN: Pockets!

PAN DOWN, SEE them go thru' pockets

Do you really think it's all light and peace on the other side?

MERES: Perhaps he'll tell you at the next meeting.

They exit R.,
PUSH IN to C.U. GLEESON

MIX

36. 2D -E
(with tracker please)

C.U. JANE reflected in table.
ON Q PULL BACK to see cards, then Hogg's hands, then Hogg F/GD.

/1 BACK UNDER 3's CABLE & TO POS. E HUNTER'S OFFICE/
/MOLE TO POS. 4C GLEESON'S ROOM/

6. INT. MISS HOGG'S HOUSE - NIGHT BOOM A.3

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HOGG: Oh my dear, it's going to be such a wonderful time for you.

JANE: Wonderful?

HOGG: For romance, especially. Everything's so right.

JANE: And the wedding?

HOGG: Happiness could be yours at last.

ON Q PUSH IN QUICKLY to C.U. card. It goes onto table. CRAB R. QUICKLY, HOLDING card in C.S. & PULL BACK to see reflection Hogg Pos. E)

Oh! Not so good.

JANE: What is it?

HOGG: Only, my dear, that there seems to be some problem - something to do with work perhaps? Something hanging over you unresolved?

JANE: I can't think of anything.

PULL BACK with hand movement to INC. Jane R.F/GD.

HOGG: Well - it's all in the cards. Let me see. ... Oh ... yes ...

JANE: What?

HOGG: Most definitely a barrier to your happiness. What could that be?

JANE: I don't know.

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PAN UP with hand & PUSH IN to M.C.U. Hogg

HOGG: Let me think. Ah - it couldn't be our little business matter could it?

JANE: What?

HOGG: The micro film. My friends are getting impatient. I must have the rest of it soon.

37. 3D
C.U. JANE

JANE: That wouldn't show in the cards would it?

38. 2E
C.U. HOGG

HOGG: Everything shows in the cards. And they tell you to make haste and settle the matter.

39. 3D
C.U. JANE

JANE: Well ... it's the money, you see. Geoffrey thought ...

40. 2 (As Jane looks at her)
C.U. HOGG

HOGG: I'll have to talk to Geoffrey again, won't I? Because we must get this settled. Your future happiness could be at stake ...

41. 3D (As she turns card)
C.S. CARD & JANE'S REFLECTION

and Geoffrey's.

42. 1E
(Cameraman R. of arm)
HIGH ANGLE C.U. HUNTER

7. INT. HUNTER'S INNER OFFICE - NIGHT BOOM B.3

/LIGHTING: TABLE LAMP EFFECT/

P.B. as he puts phone down to FIND Callan R.F/GD., 2-S Hunter/ Callan

HUNTER: I see, thank you. Nothing.

CALLAN: What about the theatre programmes?

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HUNTER: No. And the medicine's just medicine.

CALLAN: They've tried the money?

HUNTER: They're going through it now. There's over three thousand pounds.

CALLAN: They don't often pay that much.

HUNTER: They can't often buy a new short-range missile. Pity he died.

Hunter rises, goes R. PAN R. & PUSH IN to Callan.

LOOSEN to find 2-S Callan/Hunter R.B/GD.

CALLAN: Yeah.

HUNTER: It means the police get involved.

CALLAN: They've only got to go to the safe-makers.

PAN with Hunter as he comes R.F/GD., 2-S Callan/Hunter, fav. Callan

HUNTER: Well, let's cross that bridge when we come to it. Meantime, you go back to the seances, I think. Jane Ellis is all on her own now.

CALLAN: So?

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HUNTER: We must have that micro-film, Callan. Try to be at your most consoling. After all, Miss Ellis is hardly in her first bloom. She should be quite vulnerable.

LOOSEN as Hunter Xs L. out of fr.

CALLAN: What about me?

PAN Callan R.

MIX

43. 4C (35°)

(Crewed by Cameraman of 2,3,4 or 5)

M.C.U. GLEESON on floor, Charwood's hand drawing with chalk.

As he stands, TRACK BACK SLIGHTLY & CRANE UP HIGH to inc. 2 P.C.s F/GD., SEEING Gleeson on floor

CRANE R. with Charwood as he walks past Lynn, SEE safe

CRANE DOWN to TIGHT 2-S Lynn/Charwood, fav. Charwood

8. INT. GLEESON'S ROOM - NIGHT

BOOM C.2
BOOM B.2

CHARWOOD: He's all yours. We're wasting our time George. This lad was an expert.

LYNN: Certainly was. This is a very neat job.

CHARWOOD: The doctor said he was chopped behind the ear and died because he had a weak heart. That means the defence'll try manslaughter - but till the Public Prosecutor tells me different, I'm going for murder.

LYNN: He'll take a bit of finding, sir.

CHARWOOD: I'll get him. Remember, it's my last case and I want a good result.

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LYNN: Of course.

LET Lynn out L., CRANE UP as Charwood goes above table, CRANE L. with him to door.

KNOCK.

SEE door open LET Lynn in L.F/GD.

LYNN: There's a Miss Ellis just come in sir. She lives downstairs. She was Gleeson's fiancee.

CRANE DOWN, TRACK IN to TIGHT 2-S

CHARWOOD: All right. I'll talk to her. Oh, have you got that ticket stub?

LYNN: Yes sir.

CHARWOOD: Go to all the local cinemas. See if any of them remember Gleeson being there tonight.

LYNN: Sir.

CRANE UP as Lynn opens door.

SEE Jane enter bottom fr., over top of door

JANE: Inspector, I'm sorry, but I've got to talk to you.

TRACK BACK with Jane bottom R. of fr.

CHARWOOD: All right George.

Lynn exits, Charwood closes door, comes down to top L. of fr.

This isn't the place for you, Miss.

JANE: No - I want to see what happened.

SEE chalk marks on floor. Jane reacts. ON Q CRANE DOWN FAST to C.U. JANE

She moves away.

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LET Charwood in L.fr. to DEEP 2-S Charwood/ Jane

CHARWOOD: Robbery Miss. After the safe. Mr. Gleeson came in and got struck over the head.

JANE: Who would want ...? It isn't fair, is it?

They go to table, she sits.
TRACK IN QUICKLY to M.C.U. JANE

CHARWOOD: No, Miss.
Look, come and sit down.

JANE: I've known him a long time but we only found each other last year. It's been so short and I'm not getting younger ...

Charwood comes to cam.
TRACK BACK & CRANE UP to TIGHT 2-S Charwood/ Jane, Charwood in B.C.U. L.F/GD.

CHARWOOD: Have you any idea what Mr. Gleeson kept in the safe?

JANE: Just money I think. Savings.

CHARWOOD: Mr. Gleeson kept his savings in that?

JANE: He was - a lot of people called him eccentric. He just didn't like banks.

LET Charwood out R.
CRANE DOWN & T.I. to M.C.U. Jane

CHARWOOD: How much? Any idea, Miss?

JANE: Oh, well. No, I don't know really. Probably quite a bit.

FIND Charwood R.B/GD.
TIGHTEN 2-S Jane/ Charwood

CHARWOOD: What was he? A clerk wasn't it?

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JANE: He was very careful with money.

CHARWOOD: How long have you known him?

JANE: Seven years. I work in the same department as he - did.

CHARWOOD: And what would that be?

JANE: Ministry of Defence. Oh nothing very grand, inspector. We were only clerks, both of us.

As Charwood goes R., TRACK BACK, CRANE UP & R., PANNING him R. to chair & back to table, making equal high angle 2-S Jane/ Charwood

CHARWOOD: You know where he was tonight?

JANE: At the pictures.

CHARWOOD: You didn't want to go with him?

JANE: We didn't do everything together. I went to se a friend.

ON Q CRANE DOWN & R. & TRACK IN a little to TIGHT LOW ANGLE 2-S Jane/Charwood, fav. Jane, SEE table rim

CHARWOOD: Mind telling me who?

JANE: It was Miss Hogg, Miss Bella Hogg, 8 Bolters Lane, St. John's Wood.

CHARWOOD: Did Mr. Gleeson have a lot of friends?

JANE: We kept very much to ourselves inspector - and our little group.

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CHARWOOD: Group?

JANE: The League of Light.

CHARWOOD: Religion?

JANE: Well, in a sort of way it is. Miss Hogg might not agree but some of us call it that.

CHARWOOD: This Miss Hogg's in it too, is she?

JANE: Yes. She's the medium.

As Jane rises, CRANE UP & R. & TRACK BACK a little to HIGH ANGLE 2-S Charwood/ Jane TIGHTEN ON HER R.F/GD.

You know, I shan't cry any more for Geoffrey. That would be selfish of me. You see, I know he's happy.

CHARWOOD: Yes, of course,Miss. Now, can you tell me who else is in this group of yours?

JANE: I can give you their names, but it won't help. It couldn't have been anybody we know.

CHARWOOD: Never mind, Miss, we've got to start somewhere.

LET her X L., CRANE DOWN, T.I. a little to see notebook over Charwood's shoulder & Jane's hand L.fr.

JANE: Yes. Well, apart from Miss Hogg and Mr. Gleeson, there's myself and Mrs. Prescott. Her husband sometimes, too. And then there's Mr. Tucker. He's new.

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CHARWOOD: Tucker?

ON Q CLOSE IN on writing AS TIGHT AS POSSIBLE

JANE: Yes. David Tucker.

C/S
CAPTION: END OF PART ONE

GRAMS 'MYSTERY PROJECT'

FADE SOUND & VISION

END OF ACT ONE

CAM. 1 TO POS. F - MISS HOGG'S HOUSE
CAM. 2 TO POS. D - " " " (In 1's loop)
CAM. 3 TO POS. E - HUNTER'S OFFICE
CAM. 4 TO POS. D - CINEMA
CAM. 5 TO POS. A - EXT. TEASHOP
CAM. 6 TO POS. C - CINEMA

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F/U
C/S
CAPTION: PART TWO — GRAMS MYSTERY PROJECT

FADE TO BLACK

F/U
44. 2D
(In 1's loop)
C.S. CRYSTAL BALL &
HOGG'S HANDS

9. INT. MISS HOGG'S HOUSE - DAY — BOOM C.3

PULL OUT to see Meres' reflection in table

HOGG: No, you aren't married, Mr. Meres. In fact, I see no woman with a permanent place in your life.

MERES: No. Since mymmy died ...

HOGG: You're quite alone, aren't you, poor boy. It's difficult to determine your profession, Mr. Meres.

45. 1F
(Cameraman on R. of arm)
LOW ANGLE M.C.U. HOGG,
crystal ball R.F/GD.

MERES: I don't do anything.

HOGG: There. One should always believe. You aren't poor.

46. 2D (As she sees watch)
C.S. MERES' WATCH

You have never been porr.

47. 1F
A/B HOGG

In fact, you are quite rich. It's getting misty again.

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MERES: Daddy was in shipping.

HOGG: It's the sea!

48. 2D
C.U. MERES

MERES: He left me everything.

49. 1F
A/B HOGG

HOGG: Indeed. Just a minute ...

50. 2D
SHOT OF BALL & MERES' CAR KEYS

You take risks with your life, Mr. Meres. I see you driving very fast.

As he moves hands away, SEE his reflection

MERES: That's amazing.

51. 1
TIGHT 2-S HOGG/MERES, FAV. Hogg, ball L.fr.

HOGG: My dear, it's very dangerous you know. And there are better things to spend your money on.

MERES: But what else is there? I'm all alone now.

HOGG: No-one is ever alone. Those who have passed over are all around us, waiting to speak to us.

PUSH IN as Meres turns to her

MERES: Even mummy?

HOGG: Particularly your mother. All you have to do is believe.

52. 2
C.U. MERES

MERES: Oh I wish I could speak to her.

HOGG: You shall, Mr. Meres.

MERES: Please call me Toby.

53. 1
C.U. HOGG

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HOGG: I'd like to. Thank you Toby. I swear to you that you shall speak to her.

LET her rise out of fr.

54. 2

2-S HOGG/MERES in table, crystal at bottom fr. centre F/GD.

MERES: Now?

HOGG: No dear. Not now. These things take time.

MERES: Of course.

PUSH IN

HOGG: But soon ... next time. Now why don't you and I have a little drink and talk about your dear mother.

MIX

55. 3E

HIGH ANGLE SHOT MAPS, GLOBE CENTRE F/GD. bottom of fr. & Hunter's arm

10. INT. HUNTER'S OUTER OFFICE - DAY BOOM B.1

PAN UP as Secretary enters, to SEE her feet.

She puts folder on desk.

SECRETARY: It's the lab report on that money, sir.

Hunter lifts folder, PAN UP to DEEP 2-S Hunter/Sec.

HUNTER: And?

TIGHTEN 2-S

SECRETARY: Nothing sir.

HUNTER: Didn't really expect anything. Tell Callan to pull his finger out or Meres'll beat him to it.

FADE TO BLACK

/TAPE RUN/

MOLE CRANE TO BE CREWED BY CAMERAMAN ON 1 & 5
CAM. 1 TO G - TEASHOP
CAM. 2 TO A - CINEMA
CAM. 3 TO F - GLEESON (SUPER)

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F/U
56. 4D

VERY HIGH ANGLE
C.M.S. HOGG.

CRANE DOWN & R. to TIGHTEN, TRACKING IN to profile M.C.U., PANNING L. to O/S W.S. GROUP, with Hogg R.F/GD.

11. INT. CINEMA - DAY

BOOM A.1
MINI BOOM
NECK MIC.

HOGG: He's a very nice man. We go picking flowers together. Lovely flowers. Uncle Geoffrey would like to speak to Jane, but he knows he can't yet. He says to her: do not mourn me. The light and peace are perfect and one day I will share them with you. Also: do all you can to help a friend, who was a dear friend to both of us. By making gifts you will please me. That's all.

FADE NECK MIC.

SUPER
57. 3F

M.C.U. GLEESON

ON Q T.I. to C.U.

LOSE SUPER

ON Q CRANE L. a little to profile C.U. Jane

ON Q CRANE L. & T.I. a little to O/S W.S. Group, Jane L.F/GD./ Hogg B/GD.

Was it good news dear?

BOOM A.1

58. 2A

C.U. JANE (reaction)

59. 4

C.M.S. HOGG/GROUP F/GD.

/3 TO G - INT. TEASHOP/

Miss Fosdyke, perhaps you'd get the tea today.

THEY RISE.

60. 6C

HIGH ANGLE W.S. GROUP, CALLAN centre.

PAN him L. to Jane, TIGHTEN 2-S Jane/ Callan, fav. Jane

CALLAN: You all right, Miss Ellis?

JANE: Yes, thank you.

CALLAN: I think you're being wonderful about this - I do really.

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She rises, PAN THEM R. in 2-S

JANE: Thank you, Mr. Tucker. But then, you see, I don't think there's anything to be miserable about.

CALLAN: You know, if there's ever anything I can do to help ...

LET her out R.,

JANE: Thank you, I appreciate that. Well, I'd better be going.

PAN Callan R. to her, 2-S Callan/Jane at foot of steps.

CALLAN: Can't I get you a cup of tea?

She climbs steps to R.F/GD.

JANE: No, no thanks. Geoffrey seems all around me here. Mr. Tucker - can I ask you a favour?

CALLAN: Now what have I just said?/

61. 4D
M.C.U. JANE on steps

JANE: You're very kind. You see I would like a cup of tea - quietly. There's a place just down the road/...

62. 6C
2-S CALLAN/JANE

She exits R., he climbs up steps to camera.

LET him out R.fr., HOLD extras B/GD.

CALLAN: I'd be honoured to go with you, honoured.

FADE TO BLACK

/TAPE RUN - VERY SHORT - ARTISTS REPOS./

CAM. 2 TO F - TEASHOP PASSAGE

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63. F/U 5A

2-S EXTRAS on steps.

PAN them up L. to meet Callan/Jane.

PAN them R., SEE Charwood B/GD.

LET her out R., Callan stops, then exits R.

ZOOM IN to Charwood

12. EXT. TEASHOP STEPS - DAY

F/POLE
F/X TRAFFIC LOUD

64. 2F

2-S CALLAN/JANE

13. INT. TEASHOP PASSAGE - DAY

F/POLE

CALLAN: Who's your friend?

JANE: Who?

CALLAN: The man who waved to you.

LET her out R.,

PAN Callan R. to 3-S Jane/Charwood/ Callan as they go in door

JANE: He's the policeman who's working on Geoffrey's - what happened to Geoffrey.

CALLAN: I'm sure you'd rather be alone.

JANE: Please stay with me, Mr. Tucker.

65. 3G (As she closes door)
(Cabled in front of 1)

C.M.S. CHARWOOD as he rises.

LET Callan/Jane in F/GD to 3-S Jane/Charwood/ Callan

14. INT. TEASHOP - DAY

BOOM C.4
F/X LIGHT CAFE CHAT

CHARWOOD: Miss Ellis, come and sit down.

JANE: Inspector Charwood. This is Mr. Tucker. I told you he belongs to our group.

Coming to Cam. 1 Shot 66

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CHARWOOD: Mr. Tucker. Have some tea. Another cup, please.

LET them sit in 3-S

Sit down Mr. Tucker.

CALLAN: Of course.

JANE: Shall I pour? I'm afraid my hands aren't very steady.

CHARWOOD: Leave it to me, Miss Ellis. Least I can do. You don't

LET Waitress in F/GD. & out again

mind if we talk a bit of shop ...

Callan half rises,

CALLAN: Look, two's company...

As he sits, TIGHTEN & DEPRESS to TIGHT 2-S Charwood/Callan

CHARWOOD: No Mr. Tucker - do stay. You never know, you might be able

/OPEN SWINGER TO LET 1 IN/

to help. By the way, Miss Ellis, Mr. Gleeson left the cinema because he was unwell. He'd forgotten his pills. That's how he disturbed the thief. An usherette remembered getting him a taxi.

JANE: Well this help to catch the murderer?

CHARWOOD: If it is murder, miss. And we'll catch him.

66. 1G

3-S CALLAN/JANE/ CHARWOOD

/CAMERAMAN R. OF ARM/

JANE: I hope so.

CHARWOOD: Did you know Mr. Gleeson long, Mr. Tucker?

CALLAN: No, just about three weeks.

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CHARWOOD: Go to his place at all?

CALLAN: No, we used to meet here.

CHARWOOD: But you knew where he lived?

CALLAN: Not till I read it in the papers.

JANE: Weren't you going to visit him for a chat?

67. 3 TIGHT 2-S CHARWOOD/ CALLAN

CALLAN: I was. Yes. But it was all vague. You know, I meant to ask him next time, but he ...

CHARWOOD: He didn't have many friends?

JANE: Not many.

CHARWOOD: But he was a friend of yours?

CALLAN: I like to think so. We neither of us made friends easy. I think that's what brought us together.

CHARWOOD: What d'you do for a living, Mr. Tucker?

CALLAN: I'm a book-keeper - unemployed at the moment, unfortunately. Which reminds me, Labour Exchange.

P.B. & L. QUICKLY to 3-S as Callan rises. He comes to C.U. R.F/GD.

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CHARWOOD: I might like another chat with you some time. Where can I reach you?

CALLAN: Flat 3, Stanmore House, Duke William Street, W.2. Any time, Inspector.

CHARWOOD: Right, good.

CALLAN: Good night Miss Ellis.

LET Callan out L.
PUSH IN QUICKLY to
2-S Jane/Charwood
& onto spoon biz.

JANE: Goodnight Mr. Tucker.

68. 1G
AS DIRECTED, (IF NEEDED)

FADE TO BLACK

/ T A P E R U N ; CAMERA REPOS. /

CAM. 1 TO C - HUNTER'S OFFICE
CAM. 2 TO G - CALLAN'S ROOM
CAM. 3 TO H - HUNTER'S INNER OFFICE

69. 1C
(CAMERAMAN L. OF ARM)

C.S. GLOBE. It spins.

PAN with Callan past
Hunter to M.C.U.,
ELEVATING as he comes
to R.F/GD., to DEEP
2-S Hunter/Callan

/LIGHTING: FLOOR LAMP TO/
/BACK TABLE LAMP EFFECT /

15. INT. HUNTER'S OUTER OFFICE - NIGHT BOOM D.1

HUNTER: It must have been accidental.

CALLAN: Didn't bloody look like it. She knew Charwood was expecting her, I'msure. He's a sharp boy; he took my address.

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HUNTER: Whose fault is that?

CALLAN: If I give a false one in front of Jane Ellis she'd have been onto me. Probably is already.

LET him X out L.
DEPRESS & PUSH IN to find Callan L.fr.

HUNTER: Why should she suspect you?

CALLAN: She took me straight to Charwood. He had all the right questions, and she prompted me with all the right answers. She keeps telling me how grateful she is - but I think she's gunning for me!

PAN him L., PULLING BACK to contain his sit to 2-S Hunter/ Callan

HUNTER: You're getting too sensitive.

CALLAN: I was there, sir, remember.

HUNTER: So was Meres.

CALLAN: Exactly. He hasn't been inside, sir. I have. And I don't want any more of it.

Callan rises L. out of fr., PUSH IN on Hunter, FIND Callan L.B/GD.

HUNTER: Now pull yourself together for heaven's sake. I want you to stick with Jane Ellis.

Callan comes to Hunter, TIGHTEN 2-S

CALLAN: How can I? There's a copper outside that house night and day.

HUNTER: Love will find a way.

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CALLAN: Look - I'm sick and tired of your bloody sense of humour, sir. I could be in a spot, John.

Callan Cs R.fr. to 2-S Hunter/Callan

HUNTER: Well, you're not yet.

CALLAN: Can't Toby take over? What's he doing?

HUNTER: He's certainly not wetting himself, Callan, like you are. You can be sure of that.

PUSH IN over table to TIGHT 2-S Hunter/ Callan

CALLAN: Well perhaps it's time he started. If I cop it, he'll cop it too.

HUNTER: Is that a threat?

CALLAN: Take it how you like!

LET Callan exit fr.

FADE TO BLACK

/T A P E R U N : CAMERA, ARTISTS REPOS./

CAM. 1 TO POS. H - CALLAN'S ROOM

70. 1H

C.S. SOLDIERS on table

16. INT. CALLAN'S ROOM - DAY

BOOM C.5

(N.B. HEAR SOUND OF KEY IN DOOR)

ON Q, PAN UP QUICKLY & LOOSEN to M.C.U. Charwood.

Door opens behind, Callan enters to 2-S Charwood/Callan

CALLAN: Who let you in?

CHARWOOD: Nobody, I let myself in.

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CALLAN: You haven't got a key.

CHARWOOD: Marvellous the things you learn in the C.I.D.

CALLAN: But you've got no right in here. Aren't you supposed to have a warrant?

CHARWOOD: Come off it! D'you make this yourself?

CALLAN: Hmm?

CHARWOOD: This soldier. D'you make it yourself?

CALLAN: Yes, yes I did. I made a lot of them. So what?

Charwood rises & turns

71. 2G
M.C.U. CHARWOOD

CHARWOOD: It all fits in. Shows you're a craftsman. You want to tell me about it?

72. 1
M.C.U. CALLAN

73. 2
M.C.U. CHARWOOD

CALLAN: About the soldiers?

74. 1
M.C.U. CALLAN

CHARWOOD: About Gleeson.

CALLAN: But I have told you. I met him at the League of Light.

CHARWOOD: You killed him son.

75. 2
A/B M.C.U. CHARWOOD

CALLAN: You're mad.

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He comes to Callan, PAN R. with him & TIGHTEN to 2-S Charwood/Callan fav. Charwood

CHARWOOD: Look - there's only you and me here. We needn't bother about Judges' Rules - you robbed him and hit him and he died.

CALLAN: I didn't.

CHARWOOD: Now if you were to confess to me - if you were to come up to me man to man and tell me you killed him /

76. 1H (downstage)
2-S CHARWOOD/CALLAN, fav. Callan

and my sergeant, say, was there as a witness - I tell you straight I'd be grateful. I'd get you off with manslaughter.

GO R. as Callan Xs L.F/GD. to DEEP 2-S Callan/Charwood

CALLAN: I didn't kill him.

CHARWOOD: Look son, I know all about you. You were a paratrooper weren't you? You killed your share in Malaya.

CALLAN: Did I?

CHARWOOD: You've got a bit of form too. You did a safe once before. You were sent down for two years. Of course you've changed your name since then. And it isn't Tucker, is it?

Callan turns to Charwood

77. 2 (After turn)
C.U. CALLAN (reaction)

78. 1
C.Y. CHARWOOD

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CHARWOOD CONT: You left some prints on a teaspoon old son. And you have got a record, haven't you.

79. 2
M.C.U. CALLAN
PAN his sit.

CALLAN: All right. So I did some time. That was years ago. I'm going straight now. I'm a book-keeper.

CHARWOOD: Unemployed. Yes, you told me.

80. 1 (On his turn)
LOW ANGLE C.M.S. CHARWOOD.
PAN him L. to table.

I've seen one of these in a shop up West. It costs forty quid. And the chest over there is full of stuff like that. There's four bottles of Scotch in your cupboard. Where d'you get the money? Gleeson's safe?

As he goes to wardrobe FIND CALLAN R.F/GD. in DEEP 2-S Charwood/Callan

As Charwood comes to Callan, ELEVATE to M.C.U. Charwood & GO R. a little. PAN his sit to 2-S Callan/ Charwood, PUSH IN & TIGHTEN

I'm retiring next month. This is my last case. I mean to enjoy it. But I can only enjoy it by solving it. Right? If you help me - I'll help you.

81. 2
TIGHT 2-S CALLAN/ CHARWOOD, fav. Callan

Manslaughter.

If you won't - this is murder in the execution of a robbery and I'll see you sent down for life.

82. 1
TIGHT 2-S CALLAN/ CHARWOOD, fav. Charwood

Well?

83. 2
A/B. PAN Callan's rise to M.C.U., GOING L. to make him look R.fr.

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CALLAN: You get out of here - or I'll report you.

84. 1
C.U. CHARWOOD

CHARWOOD: What for?

85. 2
A/B

CALLAN: Intimidation to start with.

86. 1
A/B

2 REPOS. R. A LITTLE

CHARWOOD: Son - who would believe you? I'm a detective-inspector. What are you? Besides an ex-con?

87. 2
C.M.S. CALLAN
PAN him R. to door

CALLAN: Out.

88. 1
LOW ANGLE 2-S CALLAN/CHARWOOD.
LET Charwood stand out L.fr.

CHARWOOD: All right, I did my best for you. A few years ago you'd have been topped for this. As it is - you'll get life.

89. 2 (On rise)
C.M.S. CHARWOOD
PAN him R. to 2-S at door. He turns

90. 1 (On turn)
2-S CALLAN/CHARWOOD.
Charwood exits.
Callan shuts door & comes to chair.
He puts on coat

CALLAN: Toby, you're a bloody idiot!

FADE TO BLACK

TAPE RUN: CAMERA REPOS.

CAM. 2 TO POS. E - MISS HOGG'S - FAST
CAM. 1 TO POS. J - HUNTER'S INNER OFFICE

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91. 3H
C.U. HUNTER on phone

17. INT. HUNTER'S INNER OFFICE - DAY BOOM B.3

HUNTER: Good Meres. And how is Miss Hogg?

MERES: (V/O) She's asleep, sir.

HUNTER: Asleep?

92. 2E (16°)
MERES & PHONE B.C.U.
R.fr./Hogg on couch reflected in mirror

18. INT. MISS HOGG'S HOUSE - DAY BOOM A.3

/LIGHTING: HIGH LIGHT LEVEL ON THIS SHOT/

MERES: I didn't hurt her, sir. She's drugged, sir.

HUNTER: (V/O) Splendid. How did you find the microfilm anyway?

MERES: I looked into her crystal ball.

HUNTER: (V/O) What?

LET Meres out L.
TIGHTEN on mirror reflection 2-S Meres/Hogg

MERES: Feeling better?

HOGG: No dear, very poorly.

MERES: You'll feel a lot worse presently.

HOGG: Thank you, dear.

They X out of fr.

93. 1J
(L. of 3 in 3's loop)
C.S. VIEWFINDER of slide projector

19. INT. HUNTER'S INNER OFFICE - DAY BOOM B.3 BOOM C.6

/2 TO H - HUNTER'S INNER OFFICE/

Coming to Cam. 3 Shot 94

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/N.B. T/C FEED TO MONITOR ON SET - TOP L.HAND SCREEN/

On sound of buzzer,
PAN R. to intercom

SECRETARY: (V/O) Callan, sir.

94. 3H
M.S. CALLAN at door,
TV screen F/GD.

PAN him L. QUICKLY to
O/S 2-S Hunter/Callan

CALLAN: That copper, Charwood. He's been round to see me. What are you going to do about it.

HUNTER: Routine Callan./

95. 1J
LOW ANGLE 2-S HUNTER/
CALLAN

CALLAN: Routine my foot. He said if I'd co-operate, he'd get me off on a manslaughter charge.

HUNTER: Did he indeed?

CALLAN: And I'm sure he believed it. He wasn't trying it on./

96. 3
M.C.U. HUNTER

He sits back

HUNTER: You must've been careless old chap.

CALLAN: It wasn't me who was careless, sir.

HUNTER: Look Callan, I can't do anything until you're actually accused./

97. 1
LOW ANGLE C.M.S. CALLAN

He sits into L.F/GD.
making 2-S A/B

CALLAN: I've already been accused.

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HUNTER: Not officially. When you are, I'll do what I can.

98. 3 CALLAN: Is that all?
C.U. HUNTER.
He looks up

99. 1 HUNTER: All right?
A/B 2-S

CALLAN: It'll have to be.

Callan moves away & turns

HUNTER: Oh and by the way, Meres has found the microfilm.

CALLAN: Clever boy.

HUNTER: Miss Hogg had it. She was the controller.

CALLAN: What about Jane Ellis? Will she be arrested?

HUNTER: If she's implicated, of course.

100. 3 (As hunter looks up)
C.U. HUNTER

101. 2H Is she?
(In 3's loop)
C.U. CALLAN

CALLAN: Why not ask Toby? He seems to have all the answers, doesn't he?

102. 3
C.U. HUNTER

HUNTER: It does look that way.

103. 2
C.U. CALLAN
He moves in a little

CALLAN: What about me?

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HUNTER: We'll have to see. Go home and watch telly. If anything comes up I'll be in touch.

CALLAN: Look, John, couldn't you . . /

104. 3
C.U. HUNTER

HUNTER: Not now, Callan. If and when. Not now. /

105. 2
C.U. CALLAN

He turns

106. 1
2-S HUNTER/CALLAN

PAN DOWN to view-finder

107. 2
M.C.U. HUNTER

Where's Meres?

SECRETARY: (V/O) Out sir.

HUNTER: Find him will you. There are six prints missing. Six critical frames. /

108. 3
C.U. CALLAN at door

Door closes

C/S — GRAMS MYSTERY PROJECT
CAPTION: END OF PART TWO

FADE SOUND & VISION

END OF ACT TWO

CAM. 1 TO POS. D - GLEESON'S ROOM
CAM. 2 TO POS. F - TEA SHOP
CAM. 3 TO POS. A - CINEMA
CAM. 4 TO POS. E - "
CAM. 5 TO POS. A - TEA SHOP
CAM. 6 TO POS. C - CINEMA

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F/U
C/S

CAPTION: PART THREE

GRAMS MYSTERY PROJECT

FADE TO BLACK

F/U
109. 1D
(Cameraman R. of arm)

LOW ANGLE C.S. FEET, SEE chalk marks of feet.

20. INT. GLEESON'S ROOM - DAY

BOOM C.2

PAN UP & R. with walk to 2-S Charwood/Lynn, edge of table R.F/GD.

LYNN: I promise you, sir, I did it very carefully.

CHARWOOD: Don't despise thoroughness, George, I've seen a feller get ten years because he didn't clean his fingernails. Did you do the carpet?

LET Charwood go R.B/GD. to 2-S Lynn/Charwood

LYNN: Yes.

CHARWOOD: And the chairs?

LYNN: It's all there.

LET Charwood come to Lynn, HOLD 2-S Lynn/ Charwood, edge ot table R.F/GD. PULL BACK & R. as Charwood goes out R., FIND THREAD F/GD., LET Charwood&s hand in R.fr.

CHARWOOD: Keep calm. There must be something. Nobody's perfect, not even you, George.

George!

LYNN: Yes.

Coming to Cam. 2 Shot 110

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LET Lynn rise out L., CRAB L., PANNING R. to see Charwood R.fr., HOLDING thread L.F/GD.

LOOSEN to let Lynn in L.fr. to 2-S Lynn/ Charwood, thread C.

CHARWOOD: Come over here. Torch.

Look, a bit further over. There.

LYNN: There's something sticking to it.

CHARWOOD: Yes. Tweezers.

LYNN: In the briefcase. Wool - off a sweater maybe.

CHARWOOD: Good. That'll do.

LYNN: Not a hell of a lot to go on.

ON Q PUSH IN TO C.U. CHARWOOD

CHARWOOD: It's enough George, I promise you.

110. 2F

M.C.U. JANE paying for tea.

PAN her L. past equipment, thru' door to 2-S Jane/ Callan

She sees Callan

21. EXT. TEA SHOP - EVENING

F/POLE/SLUNG MINIBOOM

F/X TRAFFIC

111. 5A

O/S 2-S JANE/CALLAN, corner of wall L.F/GD.

1 TO K - EXT. TEASHOP/ PUSHING 2's CABLE

CALLAN: Good evening Miss Ellis.

JANE: Good evening, Mr. Tucker. I was just leaving.

CALLAN: Going to get the hall ready for the meeting?

Jane comes to Callan

JANE: Yes.

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CALLAN: I'd offer to help you but

JANE: I'll manage ...

CALLAN: There won't be a meeting.

LET Jane X out L.
TIGHTEN on Callan

JANE: Don't be silly. And get out of the way please.

CALLAN: Miss Hogg's been arrested. She's a spy, you see.

112. 1K
(Pushing 2's cable, no tracker needed)
O/S 2-S JANE/CALLAN

JANE: Mr. Tucker, I don't want to talk to you.

CALLAN: She buys secrets. From other spies./

113. 5A
C.U. CALLAN
PAN him L. to 2-S Jane/Callan

You sure you don't want to talk to me?
I know just the place. Where it's all light and peace.

LET them out L.

FADE TO BLACK

/T A P E R U N /ARTISTS REPOS./

CAM. 2 TO G - CALLAN'S ROOM
CAM. 1 TO POS. L - SIR BRUCE'S

114. 5A
POSTERS. Shadows X them L. to R., PAN shadows R. to see Jane/Callan at frontage. They open door

22. EXT. CINEMA - EVENING

F/X LIGHT TRAFFIC + SOMETHING INTERESTING

115. 4E
(Cameramen 1 & 2)
V.LOW ANGLE W.S. CINEMA, CHAIRS L.F/GD., HOGG'S CHAIR R. MIDGROUND

23. INT. CINEMA - EVENING

BOOM A.1 (L. of Mole)
ECHO EFFECT
MINIBOOM

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Callan/Jane enter doors top of fr. & come fwd. to top R.fr.

HOLD WIDE SHOT.

CALLAN: No leave it.

JANE: I'm waiting to hear this fantastic story.

CALLAN: Oh it isn't fantastic love. It happens every day. People start spying and they get caught. Then they go to prison.

JANE: But Miss Hogg - she was such a sincere woman. A believer.

CALLAN: Come off it, love. You supplied her with the goods didn't you. The new missile. The stuff you and Gleeson took pictures of.

JANE: You must be mad. Geoffrey and I - we're only clerks. Neither of us could get near anything secret. Even if we wanted to.

As Callan goes L. after Jane, TRACK IN & CRANE UP & R. to TIGHT 2-S on balcony, fav. Callan

CALLAN: Gleeson was a filing-clerk. He spent hours in that filing room. All by himself.

JANE: The secret stuff's all locked up. Only the chief had a key.

CALLAN: You did his typing, didn't you? Took him his tea?

JANE: Of course I did. I do. It's my job.

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CALLAN: You got hold of his key too. Made yourself a copy.

JANE: Prove it. Go on. Prove it.

CALLAN: Gleeson had £3,000 in his safe.

JANE: Who are you anyway? The police?

CALLAN: Do I look like a copper?

JANE: Security? It was you who killed Geoffrey.

They struggle.

PAN them down to 2-S Callan/Jane thru' railings

CALLAN: Behave. Don't make me belt you darling!
Fond of him were you - or was it the money?

PAN them up

JANE: My God I hate you.

116. 6C
TIGHT 2-S CALLAN/JANE
/MOLE CLEAR RIGHT OUT OF/
/SET TO POS. A/

CALLAN: A lot of people do. You get used to it.

Jane turns, comes to F/GD. LOOSEN, PAN her L. CRABBING R. till she has back to cam & window opposite her. ELEVATE & PUSH IN to W.S. cinema floor

JANE: Geoffrey and I - we've been civil servants since we were children. We had no exams - no qualifications. Nothing. Just dead end jobs for the rest of our lives. So the two of us - we just drifted. Till we met each other here. The League of Light. PAUSE /

117. 5C (After pause)
TIGHT DEEP 2-S CALLAN/
JANE

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CRAB R. as Jane turns & Callan goes R. to 2-S Jane/Callan

JANE CONT: You don't believe in the League, do you? It was all an act I suppose.

CALLAN: Yes, it was.

JANE: Geoffrey believed every word. And I still do. Even Miss Hogg. Funny that - when you think of what she got us into. The people at the Ministry thought we were real comic turns. But we didn't mind. We had the League. And then we had each other. We just needed a bit more money.

Callan goes out R.

118. 6C
M.C.U. JANE

CALLAN: Yes we all need money.

JANE: And anyway - Geoffrey and I - we were going to get married. But we wanted to do it nicely. Have a few nice things. And then you killed him.

119. 5C
C.M.S. CALLAN

He comes to M.C.U.

CALLAN: And you set the coppers on me. Why did you do that?

120. 6
M.C.U. JANE O/S

JANE: I didn't trust you. Nobody ever made friends with Geoffrey and me just for ourselves.

121. 5
M.C.U. CALLAN

CALLAN: So you tried to get me sent down for life?

122. 6
M.C.U. JANE

JANE: You killed him.

123. 5
M.C.U. CALLAN

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PAN him L. to 2-S Jane/Callan

CALLAN: I want you to remember that. Where is it?

JANE: What?

As Jane goes L. LOOSEN & PAN them L. down steps onto cinema floor in LOOSE 2-S

CALLAN: The microfilm. Six frames. I want them.

JANE: I haven't got them.

CALLAN: They're not in your room. And Miss Hogg didn't have them... not all. Neither did Geoffrey - you've got them on you.

JANE: No.

They scuffle, Callan throws her against rostrum.

ZOOM IN on her.

CALLAN: I need them. I really need them.

FADE TO BLACK

/TAPE RUN:/

REMOVE F/GD. STEPS.
MOLE TO POS. E
CAM. 3 TO POS. A

124. 4E
LOW ANGLE TIGHT 2-S CALLAN/JANE, Callan framed in high window

He opens her bag

125. 3A
M.C.U. JANE, BAG F/GD. contents fall out

126. 4E
A/B. Callan turns to her, frame him in window

127. 3A
M.C.U. JANE

CALLAN: We haven't much time. /

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JANE: I haven't got them. I haven't.

128. 4E
A/B

CALLAN: I tell you what I'll do - you believe in the land of Light and Peace. Right?

JANE: Of course i ...

CALLAN: I mean you really believe? You'll see Geoffrey again and all that?

129. 3A (As she sees gun)
M.C.U. JANE, FUN F/GD.

How would you like to see him now?

130. 4
C.U. CALLAN

You've got your choice.
Give me the stuff or I'll kill you.

131. 3
A/B

All right love. Suit yourself.

She rises L.

JANE: No. Wait.

132. 4
LOW 2-S CALLAN/JANE

/3 TO POS. J - SIR BRUCE'S OFFICE/

They go away R., CRANE R. & TRACK IN past chair F/GD to find them at foot of steps. As they climb, CRANE UP with them CRANING L. & TRACKING IN to TIGHTEN 2-S

GO UP to max. height then let Jane out R.

PAN R. with Callan's gun to see Jane in kiosk B/GD., shooting thru' railings.

133. 5B
C.U. SUGAR TIN

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ZOOM OUT to see Jane R. & CallanL.B/GD.

Jane turns

CALLAN: My God you took a chance.

134. 6B (As she turns)

TIGHT 2-S CALLAN/JANE fav. Jane

JANE: Nobody ever bothered about the refreshments but me. Last time - when we didn't stay, they didn't even wash up. See?

135. 5B

LOW ANGLE 2-S CALLAN/ JANE, cups F/GD.

She cries.

TIGHTEN on her as Callan goes. He reappears R.B/GD.

CALLAN: Come on love.

She goes L. PAN her L. & R. again to 2-S.

They exit.

136. 1L

(Cameraman L. of arm) (Cabled in front of 3) M.C.U. HUNTER & PORTRAIT.

Hunter turns into cam.

PULL BACK & DEEPEN to find Secretary & phone R.F/GD.

24. INT. SIR BRUCE'S OFFICE - EVENING BOOM C.7 BOOM D.4

SIR BRUCE:(V/O) What time was the appointment with the Home Secretary?

SECRETARY: Seven-thirty, sir.

SIR BRUCE: Is Hunter still there?

SECRETARY: Yes sir.

SIR BRUCE: Oh God. All right.

SECRETARY: Sir Bruce will be with you in a moment, Mr. Hunter.

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HUNTER: Good, thank you.

LET Secretary out L.

GO L. to see door.

LET Girl X R. to L. & out.

SEE Sir Bruce R.B/GD. thru' door, HOLDING Hunter L.fr.

Sir Bruce comes to Hunter, O/S 2-S Hunter/Sir Bruce

HUNTER: Hello, Bruce.

SIR BRUCE: Hello Hunter. So sorry, but I'm in a hurry to meet the Home Secretary.

HUNTER: How are you?

SIR BRUCE: Busy. And you?

HUNTER: Fine thanks. Almost.

LOOSEN to see Sec. centre fr.

SIR BRUCE: You've put the development files in, have you?

SECRETARY: Yes, sir. They're all there.

137. 3J
M.C.U. HUNTER

SIR BRUCE: What's the problem?

HUNTER: It's the Ministry of Defence leak. There's one rather awkward hangover. I'd like the pressure taken off my chaps.

138. 1
2-S SEC./SIR BRUCE

LET Sec. go B/GD., PULL BACK to inc. Hunter L.F/GD., seeing Sec. thru' door

SIR BRUCE: Get my pen will you? I've left it on the desk.

139. 3
M.C.U. HUNTER

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HUNTER: There was an unfortunate accident during our enquiries.

SIR BRUCE: Gleeson's death you mean.

140. 1 HUNTER: Yes, you know./
A/B 3-S

SIR BRUCE: I haven't studied the report yet.

SECRETARY: I'm sorry, sir, I can't see it.

141. 3 SIR BRUCE: Excuse me a moment./
C.M.S. HUNTER.
PAN him past Secl to 2-S Sec. Hunter

142. 1 (As Hunter turns)
2-S SIR BRUCE L.B/GD. thru' door/HUNTER R. in C.M.S.
Sir Bruce comes to 2-S fav. Hunter

SIR BRUCE: How did it happen?

INC. Sec.'s arm & hat F/GD.

HUNTER: He returned home unexpectedly, caught my chaps at work on his safe.

SIR BRUCE: Doubtless withou a warrant.

HUNTER: Well, you know as well as I do, Bruce ...

143. 3
2-S SEC. /SIR BRUCE

SIR BRUCE: I know that your section all too frequently works in a manner that is highly unorthodox.

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HUNTER: We do what we're asked to.

SIR BRUCE: Is the car here?

SECRETARY: It is, sir.

144. 1 (As Bruce lifts briefcase) 2-S BRUCE/HUNTER. LET Sec. in centre fr.

SIR BRUCE: Was it necessary to kill the man?

HUNTER: They did not kill him, he died of a heart attack.

SIR BRUCE: How very convenient.

HUNTER: It was unfortunate. But in any event he'd have gone to prison for ten years at least.

SIR BRUCE: And what do you expect me to do?

HUNTER: I would like to draw the Home Secretary's attention to the facts, that's all./

145. 3 C.U. SIR BRUCE

SIR BRUCE: Burglary and violence, leading to manslaughter./

146. 1 C.U. HUNTER

HUNTER: This was a High Priority State Security matter./

147. 3 C.U. SIR BRUCE

SIR BRUCE: Which does not give you or your men a licence to total irresponsibility./

148. 1 He turns 2-S BRUCE/HUNTER, SEE hat.

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Hat goes, LET Bruce out L., Hunter comes to M.C.U.

HUNTER: They did not kill Gleeson intentionally, and they are not criminals. I'm simply asking that the case should be quietly dropped. It's been done before, Bruce./

149. 3
2-S SIR BRUCE/SEC. at door

SIR BRUCE: Very well, I'll raise the matter with the Minister. But personally Hunter, I have very little time for your team of killers./

150. 1
C.U. HUNTER

/3 TO K - CALLAN'S ROOM FAST/

151. 2G (L. of set)
M.C.U. CALLAN eating

25. INT. CALLAN'S ROOM - EVENING F/POLE BOOM C.5

/1 TO M - CALLAN'S ROOM/

KNOCK

CALLAN: Who is it?

PAN him R. to O/S 2-S Callan/ Charwood at door

CHARWOOD: Charwood. Evening Callan. Can I come in?/

152. 3K (R. of set in 2's loop)
M.C.U. CALLAN

(HALL)

PULL BACK QUICKLY on his move to LOOSE 2-S Callan/Charwood

153. 2
2-S CALLAN/CHARWOOD

(INT. ROOM)

/3 INTO ROOM/

CALLAN: If you must.

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CHARWOOD: Thank you.

LET Charwood X out L.

154. 3K (L. of set) CALLAN: Cuppa?/
M.C.S. CHARWOOD
PAN him

CHARWOOD: No thank you.

155. 2 /
M.C.U. CALLAN
PAN his sit

CALLAN: Well, er, sit down.

156. 3 (REPO'D CLOSER) /
M.C.U. CHARWOOD

157. 1M CHARWOOD: Feeling pretty good?/
(Cameraman L. of arm)
M.C.U. CALLAN

158. 3 CALLAN: Fine./
M.C.U. CHARWOOD

CHARWOOD: You wouldn't be if it

159. 1 was left to me./
A/B

CALLAN: Yeah. What's this all

160. 3 about then?/
M.C.U. CHARWOOD

CHARWOOD: I wasn't wrong, was I?

CALLAN: Well, you weren't right.

161. 1 CHARWOOD: You're guilty Callan./
C.U. CALLAN

162. 3 CALLAN: Sorry mate./
C.U. CHARWOOD

CHARWOOD: As guilty as anybody

163. 1 I've ever put away./
C.U. CALLAN

CALLAN: You mean you can prove

164. 3 it?/
C.M.S. CHARWOOD

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He throws envelope
on table & sits to
2-S Charwood/Callan
TIGHTEN

165. 2
M.C.U. CALLAN & ENVELOPE

166. 3
A/B

167. 1 CHARWOOD: Open it./
C.U. CALLAN

168. 2
C.S. ENVELOPE

PAN it up to
C.U. Callan & envelope Go on.

169. 3
B.C.U. CHARWOOD

170. 1
M.C.U. CALLAN &
THREAD

SEE him put it on
shoulder

171. 3
B.C.U. CHARWOOD

Lucky your friends have got
influence. That thread could
have put you away for life./

172. 1
C.U. CALLAN & THREAD

He puts it back in
envelope, holds out
envelope to Charwood

173. 3
2-S CHARWOOD/CALLAN,
envelope F/GD.

LET him rise.

You keep it. It's no use to me.
Teach you to be more careful.

174. 1
C.U. CALLAN

CRANE IN QUICKLY TO
B.C.U. FINGERS
CRUMPLING ENVELOPE
F/GD.

175.
CAPTION: WALL

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			GRAMS GIRL IN THE DARK
SUPER C/S			
CAPTION:	EDWARD WOODWARD		
C/S			*
CAPTION:	DEREK BOND		
C/S			*
CAPTION:	ANTHONY VALENTINE		
C/S			*
CAPTION:	Jane Ellis	AVRIL ELGAR	
	Miss Hogg	BETTY MARSDEN	
C/S			*
CAPTION:	Det. Insp. Charwood	WENSLEY PITHEY	
	Det. Sgt. Lynn	BRUCE PURCHASE	
C/S			*
CAPTION:	Sir Bruce Ingoe	JOHN BARRARD	
	Secretary	ROBIN LLOYD	*
C/S			
CAPTION:	Geoffrey Gleeson	ALAN CULLEN	*
	Markinch	IAN COOPER	
	Hunter's Secretary	LISA LANGDON	
C/S			*
CAPTION:	Series created by	JAMES MITCHELL	
C/S			*
CAPTION:	Associate Producer	JOHN KERSHAW	
C/S			*
CAPTION:	Designed by	MIKE HALL	
C/S			*
CAPTION:	Producer	REGINAL COLLIN	
C/S			*
CAPTION:	Directed by	PIERS HAGGARD	
			*
FADE TO BLACK			
			*
F/U T/C			
SLIDE:	THAMES TELEVISION (if available)		*
FADE SOUND & VISION			

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